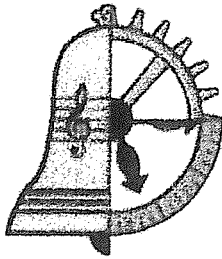


ACW

**Association Campanaire Wallonne**

Association sans but lucratif

Concerne : Soutien à la demande de reconnaissance de « *La culture du carillon* »

Mesdames et Messieurs,

Par la présente, nous manifestons le soutien de l'Association Campanaire Wallonne (ACW) à la demande d'inclusion dans le registre des meilleures pratiques du programme de sauvegarde de la culture du carillon, en fonction de la convention pour la sauvegarde du patrimoine culturel immatériel

Nous nous engageons, dans ce cadre, à poursuivre nos actions de promotion, sauvegarde et valorisation de la culture du carillon dans l'espace Wallonie-Bruxelles nous concernant. Ces actions sont conformes aux objectifs de notre association et sont matérialisées par les axes de travail suivants :

- **Collaboration avec les autorités en charge du patrimoine et de la culture**

En 1998, les autorités wallonnes en charge du patrimoine nous ont confié la réalisation de l'inventaire technique et sanitaire des carillons de Wallonie. Cet inventaire constitue, aujourd'hui encore, la référence de base pour des actions de promotion de cet instrument.

Plus récemment (2010), l'Institut du Patrimoine Wallon (IPW) et l'ACW ont :

- organisé une journée d'étude consacrée au patrimoine campanaire de Wallonie, dont les carillons constituent un volet très important. Une centaine de personnes y prirent part (responsables locaux, architectes, propriétaires de carillons, ...)
- publié une plaquette grand public (Carnet du Patrimoine) consacrée aux différentes facettes du patrimoine campanaire de Wallonie.

Les carillons de Wallonie figurent très régulièrement dans les programmes des Journées du Patrimoine. Elles permettent de développer « l'inculturation » de l'instrument auprès du grand public.

- **Sensibilisation des autorités locales**

A l'instigation de notre association, diverses autorités locales ont montré un regain d'intérêt pour la culture du carillon. Cette prise de conscience a permis, entre autres :

- de redonner voix à des carillons qui étaient devenus muets (par exemple ceux de Liège St-Jean, Charleroi, Huy, Florenville, Verviers) ;
- de rénover des carillons (p.ex. ceux de Thuin, Tournai, Gembloux, Huy) ou d'étendre le nombre de leurs cloches (p.ex. à Ath, Soignies, Wavre et Gembloux) ;
- d'installer de nouveaux carillons (p.ex. à Louvain-la-Neuve, St-Hubert et Dinant) ;

- d'augmenter le nombre de concerts et d'auditions de carillon en Wallonie et à Bruxelles (où l'asbl Tintinnabulum a été mise sur pied, avec le concours de notre association, pour assurer la promotion et le développement des carillons bruxellois).

L'ACW accorde annuellement des subsides afin de permettre la propagation de la culture du carillon.

- **Actions en faveur de l'enseignement du carillon**

En 2009, sous l'impulsion de l'ACW, les autorités en charge de l'enseignement secondaire artistique dans la partie francophone du pays ont officialisé l'enseignement du carillon en académies de musique en tant qu'« instrument patrimonial ».

Depuis la fondation de notre association, diverses classes de carillon ont été mises sur pied en Wallonie : Ath (1994), Soignies (2006), Liège (2009). Dans ce même laps de temps, une classe de carillon a été active à l'Institut Supérieur de Musique et de Pédagogie (IMEP) de Namur. Ces classes assurent la transmission d'un savoir-faire à une nouvelle génération de carillonneurs et garantissent la pérennité de la culture du carillon dans l'espace géographique qui nous concerne.

- **Actions au niveau de la communication**

Outre son site Internet www.campano.be, l'ACW publie trimestriellement un *Bulletin Campanaire* faisant le point sur l'actualité, la culture et l'histoire du carillon à échelle régionale, nationale et internationale.

Elle a également entamé la publication des œuvres de compositeurs wallons de musique pour carillon (4 volumes parus à ce jour).

Les médias de l'espace Wallonie-Bruxelles consacrent régulièrement des reportages à tel ou tel carillon de cet espace, contribuant de la sorte à familiariser le grand public avec l'instrument.

- **Ouverture à d'autres communautés culturelles**

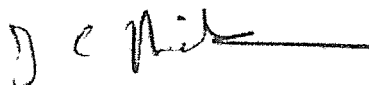
L'ACW s'engage à encourager la diffusion de la culture du carillon auprès de communautés autres que celles habituellement concernées par cet instrument.

Ainsi, une initiation au carillon pour des personnes souffrant d'un handicap physique a été mise sur pied dans ce cadre à Liège en 2011 et se prolongera dans les années à venir.

- **Collaborations au niveau interrégional et international**

Notre association est en contact régulier avec les associations-sœurs voisinant l'espace Wallonie-Bruxelles et compte un représentant au Comité exécutif de la Fédération Mondiale du Carillon.

Nous nous engageons à poursuivre nos actions en faveur de la promotion de cette culture et nous engageons à partager notre expérience avec des communautés autres que celle du carillon et d'être à l'écoute de la leur.



Jean-Christophe Michallek
Président de l'ACW

KC

Alle briefwisseling te richten aan het college van burgemeester en
schepenen, Grote Markt 1, 2000 Antwerpen 1.

UNESCO Intangible Cultural Heritage Section
1, rue Miollis
75732 Paris cedex 15
France

└		└	
uw bericht van	uw kenmerk	ons kenmerk	datum
			20 maart 2013
vragen naar	telefoon	fax	GSM/semafoon
Jan Rombouts	03/338 82 97	03/338 82 90	
Jan.rombouts.kc@stad.antwerpen.be			

Subject: inclusion of Carillon Culture on UNESCO list of Intangible Cultural Heritage.

The City of Antwerp wants to support the candidacy of CARILLON CULTURE as best practice in safeguarding Intangible Cultural Heritage.

In Flemish and Brabant cities, where the carillon was invented, an impressive patrimony of historic carillons is preserved and the carillon culture is still very much alive today. Carillons were a symbol of the wealth of our cities. The current generation of carillonneurs in Flanders can be proud of an exceptionally high level of musicianship. In numerous cities, including Antwerp, multiple recitals or concerts are organised every week. Playing the carillon is presently being taught at more schools than ever. Moreover, carillons represent not only a musical but also a practical function: chiming barrel mechanisms indicate every hour to the population.

Also in Antwerp, carillons play an important role in city life since time immemorial. The city used to possess five historic carillons, but unfortunately several of these instruments were lost during the French Revolution and the two World Wars. Currently Antwerp owns three carillons: two modern instruments and the famous city carillon from 1655, one of the best sounding Hemony carillons in the world.

The carillon was important to the city, but vice versa the City of Antwerp played an important part in the development of the carillon culture:

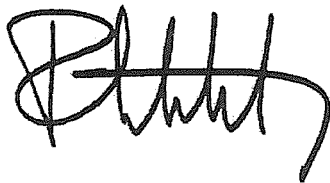
- The oldest drawing of a carillon depicts the Antwerp cathedral carillon.
- The oldest preserved manuscript containing carillon music was written by the carillonneur of the St James Church in Antwerp.
- Joannes de Gruijters, the most famous carillonneur in the 18th century, played the two carillons of the cathedral tower for 32 years.
- Joannes Franciscus Volckerick, the founder of the romantic carillon tradition, was appointed city carillonneur in Antwerp.

The City of Antwerp wants to stress the exceptional role of the carillons in everyday life. These huge jukeboxes still scatter their sounds over the city: both contemporary and historical compositions, both popular melodies as well as arrangements of well-known classical music. Following safeguarding activities and intentions are therefore realized:

- Several years ago, the city increased the number of weekly live performances from one to three, in order to restore the historical sound scape of the city.
- Regularly, the city carillonneurs program 18th century carillon music on the automatic barrel mechanism of the carillon.
- The Vleeshuis Museum features an interactive exhibition of carillon heritage (music, keyboards, bells, models ...) in order to revive bell and carillon music as the public voice of the city.
- In Summer, carillon recitals on Monday evening are an attractive feature of social life in the city and draw large crowds to the centre. Several inhabitants invite their guests in their gardens or on their terraces to listen to the carillon recitals.
- The World Carillon Congress is scheduled to be held in Antwerp in 2014. It will focus on the relation between the carillon culture and other forms of public music making in different cultures.

The City of Antwerp is convinced that the adequate preservation of carillon culture signifies an added value. A listing on the UNESCO List of Intangible Heritage would be an invaluable support for the conservation and further development of this rich tradition.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Philip Heylen', with a stylized, flowing script.

Philip Heylen
Alderman for Culture and Tourism
City of Antwerp

Cultuurraad Leuven deelraad erfgoed

UNESCO Intangible Cultural Heritage Section
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07-03-2013

Letter of Support **Deelraad Erfgoed Leuven (Cultural Heritage Advice Council Leuven)**

LETTER OF SUPPORT

to the nomination for the Register of Best Practices of the
safeguarding programme for the carillon culture
(preservation, transmission, exchange and awareness-raising)

I have the honour to inform you that, after due examination, **the Cultural Heritage Advice Council of Leuven** decided in its meeting to extend its full support to the a.m. candidature of the safeguarding programme for the carillon culture.

Leuven shares the 5 century old art of making public music on tower bells and the tradition of listening to it with other carillon cities all over the world and especially in Belgium, France, the Netherlands and the USA. The Council is pleased that this intangible heritage could contribute to the global picture and communication about intangible cultural heritage. The safeguarding programme that has been developed by and between the different carillon communities in and outside Belgium can set an example to other heritage organisations or practices around the world, as well as to the local and global heritage policy. The Council appreciates highly the safeguarding practices of the carillon community in Leuven for their strong and sustainable effects.

In Leuven there are several carillons (in church towers and on the library of the university) that are regularly played by members of the organisation Campanae Lovanienses. Their music is not only appreciated by the inhabitants and visitors as a free public concert; it is also heard on festivities such as Heritage Day or the yearly special carillon open air cantus for the university students. Special programmes such as 'Fusion on Bells' (with an intercultural music programme played on the carillon in harmony with other, even ethnic instruments) succeed in creating intercultural interest among the very diverse population (more than 100 nationalities) of all ages.

The Cultural Heritage Advice Council of Leuven is the official advisory body for the cultural heritage policy of the city of Leuven. Its members are representatives of all the professional and voluntary organisations established in Leuven and active within the field of tangible and intangible cultural heritage. In annex you will find **an overview of our members**.

Dr. Rob Belemans, chairperson

Leuven, 07 March 2013

A handwritten signature in black ink, appearing to read 'R. Belemans', with a long horizontal flourish extending to the left.

Attached document to the Letter of Support of the Deelraad Erfgoed Leuven (Cultural Heritage Council Leuven)

The Cultural Heritage Council Leuven consists of the representatives of all the actors who are concerned with tangible and intangible cultural heritage and who are located in the territory of Leuven. Each member of the council represents either a professional non profit organisation or a group of volunteers or a community concerned with a specific heritage topic.

Members:

Academie voor het Leuvens dialect (Academy of the Leuven Dialect)
Alliance of age sets
Archief Annuntiaten Heverlee (Archives of the Annuntiaten Heverlee)
Alamire Foundation (Centre for the Study of Music in the Low Countries)
Campanae Lovanienses (The Leuven Carillon and Bell Association)
CAG (Centre for Agrarian History)
CRKC (Centre for Religious Art and Culture)
Damiaan Centre (archives and study centre for the heritage of Saint Damien of Molokai)
Dans'ant (Study centre for the heritage of non performing dance practice)
Documentatiecentrum Vlaams-Brabant (Documentation Centre Province of Vlaams-Brabant)
Erfgoedcel Leuven (Heritage Cell Leuven)
Friends of the Park Abbey
From Wicmale to Wijgmaal (society for the local history of Wijgmaal)
Heemkring Vlierbeek (local history society of Vlierbeek)
HistarUZ (Historical Archives and Museum of the University Hospital KULeuven)
Illuminare (Centre for the Study of Medieval Art, KULeuven University)
KADOC (Documentation and Research Center for Religion, Culture and Society, KULeuven University)
Koninklijke Leuvense Gidsenbond (Royal Association of Guides, Leuven)
Kunstpatrimonium K.U.Leuven (Department of Cultural Heritage, KULeuven University)
Leuvens Historisch Genootschap (Historical Association of Leuven)
M (City Museum of Leuven)
Matrix (Centre for New Music since 1950)
Museum of the Park Abbey
Park Abbey
Rijksarchief (National Archives - Province of Vlaams-Brabant)
Resonant (Centre for Musical Cultural Heritage)
Stadsarchief (City Archives of Leuven)
SALSA (Association of the Friends of the City Archives of Leuven)
Scouts- en Gidsenmuseum (Scouts Museum)
SIWE (Centre for Industrial and Scientific Heritage)
Vrienden van Heverlee Bos en Meerdaalwoud (society for the environmental heritage of woods)
VVF- Vlaamse vereniging voor familiekunde (Flemish Genealogical Association – Leuven)
Werkgroep spoorwegmuseum (Working Group Railway Museum)
University Archives KULeuven
University Library KULeuven

Brussels, 2014-01-31

LETTER OF SUPPORT and declaration of willingness to cooperate in the dissemination of best safeguarding practices

UNESCO Intangible Cultural Heritage Section
1, Rue Miollis
75732 Paris Cedex 15
France

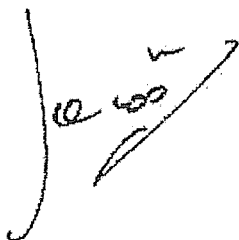
Dear colleagues,

Since 1998, FARO. Flemish Interface Centre for Cultural Heritage is an accredited NGO (90053, 3 GA-210), in the framework of the 2003 Convention for the safeguarding of intangible cultural heritage. We are involved in several national and international safeguarding programmes, including the safeguarding ludodiversity programme of Sportimonium and partners that was put on the register of best safeguarding practices in the Bali meeting in 2011. We are pleased to once again support, recommend and join an interesting and ambitious proposal for the register of best safeguarding practices. The nomination of the safeguarding programme for the carillon culture (preservation, transmission, exchange and awareness-raising) is absolutely interesting. As an NGO, FARO had the chance to follow the intensive preparation phase in 2011 and 2012, in Belgium and the discussions with colleagues in France, in the Netherlands and other countries. The core partners in the programme did an amazing and outstanding effort to first study and understand the 2003 convention and to confirm that the convention and the operational guidelines are very compatible to what they do and aspire to. They discussed with many groups, organisations, governments and individuals about the question how extended or ambitious the proposal could be, if they would opt for a trajectory towards an article 16 file or for a more complex, future-and world-oriented and ambitious article 18-proposal. This programme was a bottom-up initiative, reinforcing and mobilizing existing and new networks, over border. I had the chance to witness a series of these intensive discussions and debates: they took and used the time necessary to do an excellent job of consensus-building and making sustainable structures. The process of opting for and preparing the article 18 file was in itself exemplary and really in the spirit of the UNESCO convention. Amazing is the patience and care Luc Rombouts and his colleagues demonstrated to fully inform and get the free prior and informed consent of the partners, exemplary how they explained and translated the 2003 convention over and over again to practitioners, guilds, schools, and other actors, and identified and plan to cultivate an eye-opener programme about safeguarding intangible cultural heritage in a long term perspective. The process will yield interesting international effects and results that can be shared on an international level.

They use the 2003 UNESCO convention to refocus, reexamine and take a fresh perspective on the practices of safeguarding the carillon culture and to raise awareness about the quality and results of what many partners have been doing and will undertake in the future. The reflexive progress they made is really remarkable. This is, I think, why we have and promote the 2003 UNESCO convention. The open design of the programme of safeguarding carillon culture, making it possible for other countries to join the program is really clever.

FARO declares that we do not only warmly support this proposal, but will join the efforts to elaborate programmes of dissemination via publications, colloquiums, exchanges, training programmes and other media. As indicated in point 7 in the form, we will organize, in the Priemstraat 51 in Brussels, in the summer of 2015 with our own working budget an international colloquium about safeguarding intangible cultural heritage paradigm, giving special attention to the programme of safeguarding carillon culture and how it can be translated and appropriated in other countries and continents.

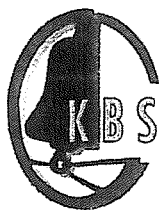
With kind regards

A handwritten signature in black ink, appearing to read 'Marc Jacobs', with a stylized flourish extending from the bottom right.

Marc Jacobs

Director of FARO. Flemish Interface Centre for Cultural Heritage

15 MAR 2013



Royal Carillon School "Jef Denyn"

International College for Carillon-Art

Under the patronage of Her Majesty Queen Fabiola

Bruul 52/5, B-2800 Mechelen

Tel **32(0)15 20 47 92 Fax **32(0)15 20 31 76

LETTER OF SUPPORT

The Royal Carillon School "Jef Denyn" (RCS) at Mechelen (Malines) will act as official partner in the proposal to register the carillon culture as best practice. The activities of the RCS do reflect the principles and objectives of the convention on Intangible Cultural Heritage of the UNESCO in safeguarding the carillon culture in organizing an internationally orientated training program of carillon performance and in promoting the carillon culture worldwide.

The RCS acted since its start in 1922 as one the leading institutes for the promotion of the carillon culture in the world. People from all over the world have been studying at the school: Australia, Belgium, Canada, China, Denmark, Germany, The Philippines, France, Great-Britain, Ireland, Italy, Japan, Lithuania, The Netherlands, New-Zealand, Norway, Poland, Portugal, Russia, Spain, Taiwan, The United States, South-Africa and Switzerland.

The teaching program focused originally on preparing musicians to become professional carillonneurs in service of cities and churches. The number of students per school year varied in the past between twenty and thirty. Since three decades amateur-musicians and children have also been encouraged to study the carillon in an attempt to spread the art of carillon playing amongst a bigger number of people and amongst younger generations. New departments of the RCS were opened at the Catholic University Leuven and in the Flemish cities of Roeselare and Peer. Since then the number of students at the carillon school has been more than doubled.

The RCS teaches carillon technique and performance giving attention also to the traditional music from countries where the students do originate. This reflects on the contents of the repertoire and the methods published by the RCS in the past years. In the lessons of campanology students do encounter a wide variety of bell traditions and carillon history.

To involve future generations in the carillon culture the RCS started in 2003 a program for children from the age of 8, combining the study of carillon playing with a general musical training, including piano playing and handbell choir. Young children were enhanced to play the carillon by the publication of a carillon method for children, containing music from different countries and music traditions. International contacts between young carillonneurs have been encouraged during the International Youth Carillon Festival, organized in Mechelen annually since 2009, bringing together young carillonneurs from all over Europe. In 2012, on the occasion of the 150th anniversary of Jef Denyn, the founder of the RCS, an international carillon competition for young people will be organized for the first time.

Recently the RSC has taken care of continuing education of professional carillonneurs in organizing masterclasses in carillon performance. Additionally symposia were held in Mechelen on campanological subjects such as "500 years carillon history" (2010) and "Carillon music as heritage" (2011) in cooperation with the Flemish Carillon Association (VBV). The subject for 2012 was the commemoration of the 150th anniversary of Jef Denyn, the founder of the RCS.

The RSC organized since its foundation many activities to promote the carillon culture worldwide. In 1922, 1972 and 1998 a world congress was organized in Mechelen. The 1998 edition happened as a World Carillon Federation congress in cooperation with the Flemish Carillon Association (VBV). The RSC is also involved in the preparation of the next world congress in 2014.

Professional carillonneurs from all over the world did compete in the International Carillon Competition "Queen Fabiola" organized by the RSC in Mechelen since 1987 every five years. This competition ranks amongst the most difficult in its kind and aims at raising the standards of performance to the highest level. The next edition will happen as part of the 2014 Congress of the World Carillon Federation in Flanders.

The RSC played a leading part in the introduction of the carillon culture in other countries and continents, such as North-America, Japan and Russia. Former director Jo Haazen conducted lately two projects raising funds for the installation of carillons in the cathedral of Saint-Peter-and-Saint-Paul and in the palace of Peterhof in Saint-Petersburg. In cooperation with the State University of this city a teaching program has been started for Russian carillonneurs.

The RSC cooperates with other carillon educations such as the Dutch Carillon Institute (Dordrecht) and supports the start of new carillon training programs in Great-Brittain (George Cadbury Carillon School, Bournville), Portugal (CICO) and the United States (Yale University, New Haven). Since 2013 the RCS gives special support to the carillon art in Australia. The RCS will contribute with a special prize to the organization of a carillon composition competition of the Australian Carillon Society. During August 2013, the director of the RCS will give master classes in Sydney and Canberra. These will be continued in 2014 when the RCS will organize a master class in Mechelen for the Australian carillonneurs.

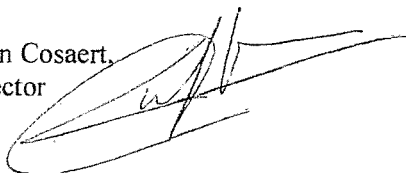
The RCS invited the board of the Big Temple Bell Museum in Beijing (China) for a visit to the Low Countries in June 2013. This visit is a first attempt to introduce the carillon art in China.

In recognition of its international activities, the RSC received from the Flemish Government four years the title of 'Cultural Ambassador'.

The RSC continues its worldwide activities to promote the carillon culture. The present director of the RSC has been elected secretary of the Executive Committee of the WCF at the congress of this organization in June 2011 in Kirk in the Hills, Bloomington (USA)

Mechelen, March 11th 2013

Koen Cosaert,
Director





LETTER OF SUPPORT

Geachte heer, mevrouw,

Resonant, Vlaams expertisecentrum voor muzikaal erfgoed (2002), is een open en dynamische netwerorganisatie die samenwerkt met de betrokken overheden en muziekentiteiten in Vlaanderen. Ons doel is het rijke muzikale erfgoed in Vlaanderen in kaart te brengen en levendig te houden als getuige van een rijke muzikale traditie én als innovatieve bron voor het hedendaagse en toekomstige muziekleven. Door de inzet van onze specifieke expertise wil Resonant in nauw overleg met het brede muzikale (erfgoed)veld een coördinerende rol spelen in de verspreiding van de kennis over muzikaal erfgoed. Via kennisdeling, een interdisciplinaire aanpak en de uitbouw van internationale contacten streeft Resonant niet alleen naar de verbreding van het draagvlak, maar evenzeer naar een integrale benadering van muzikaal erfgoed.

Als expertisecentrum voor muzikaal erfgoed in Vlaanderen staat Resonant volledig achter het initiatief vanwege de Vlaamse Beiaard Vereniging en de Association Campanaire Wallonne om een aanvraag in te dienen om de beiaardcultuur voor de UNESCO 'Register van best practices' te nomineren (artikel 18 van de Conventie).

In het verleden initieerde Resonant de Belgische beiaardiers via verscheidene projecten in de problematiek van de erfgoedzorg. Hierbij zijn materiële bronnen (archieven, bladmuziek ...) evenzeer een onderdeel voor de transmissie van de beiaardcultuur.

- In 2006 inventariseerde Resonant in samenwerking met LUCA School of Arts – campus Lemmensinstituut en de Katholieke Universiteit van Leuven manuscripten van 18^e-eeuwse beiaardmuziek in de RISM-databank. Het onderzoek werd gepubliceerd (IVOK-cahier).
- In 2010 startte Resonant een project om de private archieven en muziekcollecties van nog levende beiaardiers te identificeren. De beschrijving van de archieven en muziekcollecties werden ingevoerd in onze databank die het muzikaal erfgoed in Vlaanderen in kaart brengt. Dit onderzoek werd ondersteund door de beiaardverenigingen en de erfgoedgemeenschap van beiaardiers. In het beiaardierstijdschrift verscheen een begeleidende artikelenreeks als sensibilisering voor erfgoedzorg en een oproep naar lokalisatie van collecties en archieven.
- De resultaten van dit onderzoek, waardoor heel wat archieven en collecties werden (her)ontdekt maar waarbij ook specifieke erfgoedpraktijken en tradities aan het licht kwamen, werden in september 2010 aan de erfgoedgemeenschap van beiaardiers voorgesteld. Op dat ogenblik lanceerde Resonant ook de webpagina over beiaarderfgoed met de archieven en collecties, de onderzoekdata en verwijzingen naar de databank.
- Op basis van de onderzoeksresultaten ontwikkelde Resonant een vervolgtraject met goede praktijkvoorbeelden en erfgoedzorgtraject om het erfgoed van de hedendaagse beiaardiers te preserven (2011-2012):

- o Identificatie en registratie van onbekende archieven en collecties uit de vroege 19^e eeuw die de beiaardiers van hun voorgangers erfden.
- o Een artikelenreeks in het beiaardiersmagazine als introductie op en sensibilisering tot erfgoedzorg met goede praktijkvoorbeelden.
- o Deelname aan het jaarlijkse congres met een workshop en een kleine tentoonstelling in 2011 en een lezing in 2012.
- o Het stimuleren van inventarisatie, onderzoek en valorisatie van de oudere muziekarchieven en van, het onderzoeken van de mogelijkheden tot het uitbouwen van een centraal depot en het creëren van een gemeenschappelijk digitaal register met bladmuziek voor beiaardiers.
- o De ontwikkeling van een leidraad voor beiaardiers met aanbevelingen voor archiefzorg. De leidraad op zich werd in een 2012 ook als reeks gepubliceerd in het tijdschrift.
- o Advies en ondersteuning voor de beiaardbibliotheek van Koninklijke Beiaardschool Jef Denyn (Mechelen).

Door deze acties is Resonant ingebed en gekend in de wereld van de beiaardiers.

In de toekomst zal Resonant de inspanningen van de erfgoedgemeenschap van de beiaardiers blijven ondersteunen. Dit gebeurt vanuit de werking als expertisecentrum voor muzikaal erfgoed waarbij de ondersteuning hoofdzakelijk speelt op vlak van het behoud van documentair materiaal. Resonant schrijft zich evenwel in in het Vlaamse beleid waar immaterieel erfgoed een integraal onderdeel is van het cultureel-erfgoedbeleid. Binnen het erfgoedveld is een netwerkmodel ontstaan waarin expertise en methodieken betreffende de registratie en het borgen van immaterieel erfgoed worden ontwikkeld. Resonant neemt het immaterieel muzikaal erfgoed in zijn geheel voor zijn rekening. Het erfgoed van de beiaardcultuur, is een eerste kandidaat voor Vlaanderen op vlak van immaterieel muzikaal erfgoed en is een belangrijk voorbeeld om expertise te ontwikkelen en als voorbeeld te stellen voor de bredere sector van het cultureel-erfgoedveld. De beiaardcultuur zal op zijn beurt weer kunnen profiteren van de resultaten van de groeiende expertise, methodieken en instrumenten die in de toekomst nog zullen worden ontwikkeld.

Resonant kijkt uit naar een gunstige behandeling van dit voorstel.

Hoogachtend,



Mariet Calsius
Coördinator Resonant vzw



LETTER OF SUPPORT

Dear Sirs

Resonant, the Flemish centre of musical heritage is a dynamic and open network organisation that collaborates with relevant authorities and music communities in Flanders. Our goal is to make visible and keep alive the rich musical heritage of Flanders, not only as a witness of our rich musical traditions but as well be a source of innovation for the present and future music life. By the development of specific expertise Resonant wants to play a coordinating role in close dialogue with the broad musical (heritage) field regarding the dissemination of knowledge about musical heritage. Through knowledge, interdisciplinary approaches and the development of international contacts Resonant not only aims to broaden its base, but also to stimulate an integrated approach to musical heritage.

As the centre of expertise for musical heritage in Flanders, Resonant fully supports the initiative by the Flemish Carillon Association and the Walloon Campanological Association to submit the application to nominate the carillon culture for the UNESCO 'Register of best practices' (Article 18 of the Convention).

In the past Resonant initiated Belgian carillonneurs through several projects in the issue of heritage conservation. The material sources (archives, scores ...) are as much a part in the transmission of the carillon culture.

- In 2006, Resonant developed, in collaboration with LUCA School of Arts - campus Lemmens Institute and the Catholic University of Leuven, the inventory of manuscripts of carillon music from the 18th century with adoption in the RISM-database. The research resulted in a publication (IVOK-cahier).
- In 2010 Resonant launched a project to identify private archives and music collections living carillonneurs. The description of the archive records and music collections were imported in our database, which maps the musical heritage in Flanders. This effort was largely supported by the carillon society and community of carillonneurs. The carillon magazine published an accompanying article series aiming to raise awareness of heritage and to seek for collaboration in locating collections and archives.
- The final results of this research, including not only a number of archives and collections but also highlighting some heritage practices and traditions, were presented to the carillon community in September 2010. At the same time Resonant launched a web page about carillon heritage citing sources and collections, data about research and referrals to the database.
- Based on the outcomes of the research Resonant developed a number of follow-up projects to establish good practices and heritage care aiming to preserve the heritage of the present carillonneurs (2011-2012):

- The identification and description of the 'hidden' collections as they came from the many carillonneurs store collections and archives of their predecessors from the early 19th century.
- A series of articles in the carillon magazine that reported on and introduced the need of good preservation and highlighted good and bad practices.
- A workshop and small exhibition in 2011 and a lecture in 2012 as part of the Annual Meetings with lectures and a concert.
- Stimulating and inspiring the disclosure (inventory, research, valorisation) of the older music archives and looking into possibility of organizing a central depot and create a common digital register of musical scores.
- The development of a manual for carillonneurs containing recommendations for dealing with their own archives. The manual has been disseminated in 2012 through monthly playful communications that highlight a number of topics of importance in the preservation of their own heritage.
- Advice and support for the carillon library that is part of the Royal school 'Jef Denyn' for carillon in Mechelen.

Through these actions Resonant is embedded and known in the world of the carillon.

In the future, Resonant will continue to be supporting the carillon community in their efforts. This is an operation as centre of musical heritage which support mainly the preservation of documentary material. However Resonant endorses the Flemish policy that intangible heritage is considered as an integral part of the cultural heritage policy. Within the field of cultural heritage a network model has raised which develops the expertise and methodologies concerning the registration and safeguarding intangible heritage. Resonant takes the intangible musical heritage in its entirety for its account. The heritage of the carillon culture, is a first candidate for Flanders in the field of intangible musical heritage and is an important example to deduct expertise and to establish the whole sector of the cultural heritage field as an example. Additionally, the carillon world will be able to benefit from the results of our growing expertise, methodologies and instruments that will be developed in the coming years.

I look forward to a favourable consideration of this proposal.

Yours faithfully,



Mariet Calsius
Coordinator Resonant vzw

VILLE D'ATH



ADMINISTRATION COMMUNALE

Secrétariat communal
V/correspondant : Bruno BOËL
N/Réf. : MD/BB/cr/13-084

bboel@ath.be
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☎ 068/26.91.11
☎ 068/26.91.19

Ath, le 13 mars 2013

Dhr. Hans VAN DER LINDEN
Kunsten en Erfgoed
Afdeling Erfgoed
Arenbergstraat 9

1000 BRUSSEL

Cher Monsieur Van der Linden,

Concerne : Carillon Ville d'Ath

La Ville d'Ath, qui a un carillon depuis le Moyen Age, a reconstitué celui-ci en 1953. Nous tenons à exprimer notre soutien au projet de reconnaissance de la Culture du Carillon en tant que « meilleure pratique » (article 18) à l'Unesco dans le cadre de la Convention de 2003 sur le patrimoine immatériel.

Notre carillonneur, Jean-Claude Molle, est un élève de Géo Clément, diplômé de l'école de carillon de Malines dirigée par Jef Denyn. Géo Clément assumait la charge de carillonneur à Mons et à Tournai, et avait fondé l'école de carillon de Mons entre 1957 et 1968. Jean-Claude Molle est lui-même, depuis 1994, professeur d'une classe de carillon au sein de l'Académie de Musique d'Ath, où il a formé de jeunes disciples, qui sont aujourd'hui titulaires des carillons de Mons, Tournai, Soignies et Enghien. Le carillonneur d'Ath donne régulièrement des concerts dans d'autres villes de Wallonie, de Flandre ou du Nord de la France.

Le carillon automatique, installé dans la tour communale de l'église Saint-Julien, toujours commandé par un tambour cylindrique traditionnel, joue aux heures (hymne des Wallons) et aux demi-heures et aux quart d'heures, des mélodies bien connues sur le plan local et régional. Les concerts animent la ville tous les samedis, depuis le printemps jusque la veille de la nouvelle année. Depuis 1976, dans le cadre d'un festival, des carillonneurs provenant des Etats-Unis d'Amérique, du Canada, de Russie, du Japon, de Pologne, d'Espagne, du Portugal, du Nord de la France, des régions flamandes et wallonnes de la Belgique viennent animer le carillon pendant toute la saison d'été. Ils sont écoutés par les Athois ou leurs visiteurs, qui peuvent se rassembler dans la cour de la Maison des Géants, à l'abri des perturbations de la rue. D'autres lieux d'écoute attirent les touristes dans la cour de la Tour Burbant ou dans les Jardins de la Culture, jouxtant l'Administration communale et la Bibliothèque.

De nombreux visiteurs ont, lors de leur visite guidée de la Tour Saint-Julien pendant les Journées du Patrimoine et les Portes Ouvertes de l'Académie, découvert le carillon automatique et ont pu s'initier à l'acoustique des cloches et à l'art de les faire chanter.


Les concerts ont un répertoire fondé sur la tradition locale, notamment les Chansons du Pays d'Ath, recueillies par le musicien Léon Jouret au 19^{ème} siècle. Le carillon accompagne, chaque année, la ducasse du quatrième dimanche d'août, inscrite sur la liste des Chefs-d'œuvre de la Fédération Wallonie-Bruxelles et sur la Liste Représentative du Patrimoine culturel immatériel de l'Unesco.

La population de notre ville accorde son soutien enthousiaste à toutes les initiatives en rapport avec le carillon. Elle prend beaucoup de plaisir et d'intérêt aux concerts dont le répertoire repose sur des airs identitaires.

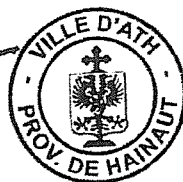
Dans les années prochaines, nous encouragerons toutes les initiatives liées à la culture du carillon, au niveau local, régional, national et international.

Nous vous prions de croire, cher Monsieur Van der Linden, à l'expression de nos sentiments les plus cordiaux.

Le Secrétaire communal f.f.,



Bruno BOËL



Le Bourgmestre,



Marc DUVIVIER

14 MARCH 2013
11:57

Vlaamse Beiaard Vereniging vzw
p.a. Koningstraat 9
8000 Brugge
België

UNESCO Intangible Cultural Heritage Section
1, rue Miollis
75732 Paris cedex 15
France

p/a
Hans Van der Linden
Kunsten en Erfgoed
Afdeling Erfgoed
Arenbergstraat 9
1000 Brussel

Bruges, 08.03.2013

Dear Sir, Madam,

The Board of Directors of the VBV (Vlaamse Beiaard Vereniging - Flemish Carillon Society) has the honour to propose the programme of 'safeguarding the carillon culture' as a candidate for adoption on the list of best practices in field of Intangible Cultural Heritage of Unesco.

The needs and measures that are described in the programme are aligned with the objectives of the VBV, which can be illustrated by activities it realised in the past and plans in the future.

In the last decades the VBV did efforts to safeguard the carillon, carillon music, and the carillon culture and to show it to large targets groups (music lovers, amateur musicians, historians, etc.). I can mention numerous publications of historical carillon music (via editions in print and on CD-R), the production of 2 CD's with unique historic carillon recordings, the series of monographies 'Carillons in Flanders' that was published in the VBV Magazine and that is available online.

Moreover, carillon concerts and auditions were promoted to the large public by a yearly concert agenda (online). The VBV took initiatives to cooperate with other partners in original projects (e.g. with Amnesty International, featuring all carillonneurs playing 'Imagine' by John Lennon on the same time).

In recent years our website shows many facets of carillon culture (www.carillon.org). This applies to general information about carillon culture, guidelines for composing for the carillon, a series of YouTube films with projects that illustrate the multifunctional potential of the carillon (e.g. promoting carillon culture to children).

The VBV considers it as its central mission to position the carillon as a dynamic partner in a general societal and social context. It organises yearly gatherings where carillonneurs, carillon committees and members of the public meet (e.g. a colloquium in Mechelen about Carillon and Heritage in 2011). Our members develop many initiatives in this respect on local level.

The VBV wants to continue its efforts in safeguarding the carillon culture in future on different levels and with different partners. This year it will cooperate with the Royal Carillon School 'Jef Denyn' at Mechelen in the so-called 'Kangaroo project', where accomplished carillonneurs will make student carillonneurs familiar, not only with their instruments, but also with the whole context around carillon auditions.


This year the VBV prepares the World Carillon Congress, that will take place in 2014 in Antwerp and Bruges. The congress will cooperate with the city council of Antwerp to stimulate the participation of the different neighbourhoods and populations that shape the multicultural character of the city. The main theme in Bruges is the symbolic value of the carillon in and after the First World War.

The VBV wants to be a sounding board of the diversity of our society. We are convinced that the carillon as a public instrument can bridge the gaps between different ages, cultural backgrounds, social groups etc. The experiences we have built up in this can be a source of inspiration for other forms of cultural expression that are located in the 'public space'.

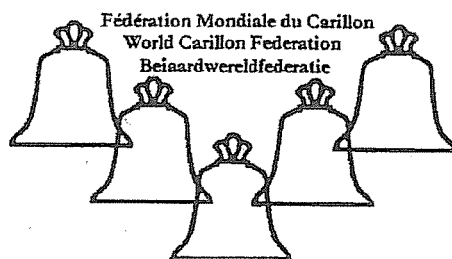
Thanks to the many initiative mentioned, the VBV and its predecessors have been successful in safeguarding the carillon culture. We share the vision and the arguments, as developed in the proposition form for Unesco and hope that the programme in safeguarding the carillon culture will be recognized as a best practice in safeguarding intangible cultural heritage.

Yours Faithfully,

For the Board of Directors,



Frank Deleu
President
frank.deleu@skynet.be



15 MARCH 2013

LETTER OF SUPPORT

The World Carillon Federation is the unique worldwide organization representing the carillon culture across six of the seven continents in the world. As the carillon art has grown and prospered since its rebirth in the early 20th century, a need was felt for an umbrella organization that would provide a “clearing house” for all practitioners of the ancient art of the carillon. So, in 1974, the WCF was created with the goal of

- Serving as a liaison among all carillon associations in order to defend and promote interests of carillonneurs and to develop the art of the carillon, including
 - Its improvement from a musical point of view, as well as that of its construction,
 - The creation and maintenance of the most cordial and fraternal relations among carillonneurs of all nationalities, and
 - The establishment of artistic and musical exchanges.

As noted in the application form and in the various other letters of support from some of the WCF’s member guilds, the WCF continues to successfully meet these goals by means of its website (www.carillon.org), which lists over 600 carillons in 29 countries across six continents, by hosting triennial conferences attended by hundreds of carillonneurs, and by creating international musical exchanges, competitions and standards for the construction and maintenance of carillons.

Although the WCF cannot speak for all 13 member guilds without a specific vote by all member organizations, and despite the fact that two of the major centers of the carillon art (the United States and the Netherlands) are not yet signatories of the applicable UNESCO accord, it is clear that recognition of the programme of safeguarding the carillon art by UNESCO would greatly benefit our activities now and for years to come, and would encourage all of us to share our experiences with other cultural communities. Further, it is clear from my personal discussions that the majority of the members of the WCF’s Executive Committee are in support of this effort to achieve such recognition. On their behalf, I submit to you this letter of support.

Sincerely,

Wylie Crawford

President, World Carillon Federation

6 March 2013